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Gary Schoener

Dear Gary,

I was most interested in all the information in your letter of Dec 30. Much, if not all, of the info re Jaffe is entirely new to me. Your letter, demolishing as it were, my state of blissful ignorance, led to a series of occurrences that were somewhat upsetting.

I learned that Farewell America had been out here in California; and that it was shown to ~~the~~ some local ~~critics~~ people at a screening on December 13. I was not invited to this screening, and didn't even hear of it until this week, when inquiries I made (that were inspired by your letter) turned up the information. (Why I was not asked to go, I'll get to later).

Anyway, I understand that besides the Zapruder film, which is a piece of gold, a lot of the rest of the film is very flimsy. I do not know details, but am told that one part of the film relates directly to New Orleans, and would have been very damaging and unethical pre-trial publicity, from Garrison's point of view. I am told that the portion of the film relating to Dealey Plaza also is dotted with insubstantial material, mixed in with the very substantial Zapruder film. I am also told that my original discoveries of images-behind-the-wall in the Moorman photo were also on the film; again, I do not know details.

I also was told that, after the film was shown on December 13, that there was quite an uproar in the Meagher Field / Ray Marcus group against Jaffe. Marcus asked Jaffe

to account for various of his (Jaffe's) actions, and to defend his "investigational integrity". As a result, ~~a~~ a STAR CHAMBER, proceeding was held at Maggie Fields home where, with tape recorder going with the permission of all concerned, Jaffe was asked to explain (presumably, the circumstances of the film's composition, and how this or that item ended up on it).

I am told that the general consensus was that Jaffe, however reckless, foolish, etc. WAS NOT AN AGENT; but I understand that MARCUS still pushes that hypothesis as the explanation.

I have some questions.

1) How did the Zapruder film end up on Farewell America?
   Do you know? Or have theory?
2) Did Garrison get a copy of the Z film for his possession??

I had ALWAYS been under the assumption that the TIME/LIFE people retained possession of the film, and showed up with it, at Garrison's request, when the time came to show it ~~is~~ as part of the Grand Jury proceedings. Am I wrong? Is it true that Garrison was given possession of that film?

If true, doesn't that suggest that such a copy became the source for the FAREWELL America insert, and, if so, that Jaffe was probably instrumental in making that copy available to LaMarre? Please let me know what

your thoughts are in this area. And, if you can, could you correct any misimpressions I have on the type of conditions under which Life made a copy of the Z film available to Garrison.

About the screening, and my non-invitation. A handwritten letter at 4 in the morning is NOT a good place to describe a serious feud that began years ago. Someday, I might send you copies of the few letters Marcus and I have exchanged. Maggie Fields is the "hostess" out here in LA. As you may know, the Fields are millionaires with a large palatial home. Maggie's intellectual independence, however, is in inverse proportion to her wealth. In brief, she is Ray's satellite-mind. I learned, back in 1965, that it was useless to try to deal with her as an intellectual independent. None of which is very important, except for the fact that she is quite a BITCH, in the real classic way. I'm being frank about my feelings. Anyway, everytime anybody of any importance comes through town, there is a "gathering" at Maggie's house. There have been such for Garrison, Lane, Thayer Waldo — you name it, Maggie the hostess, has had her party.

In the fall of 1966, I stopped getting invited. Everpunce, I have worked pretty much in isolation, working on my own, while — weeks after they had come and gone — I'd learn about the comings and goings of a host of personalities I would love to have met.

In the Spring of 1967, Field and Burton foisted off a rumor that I was

(When Russia attacks Albania, China responds etc.)

writing a book, with Wesley Liebeler, against Harold Weisberg. This was pure bull shit, and I was so upset that I wrote a 8-10 page single spaced letter to Harold Weisberg, explaining and counter attacking, and sent about 10 copies - sent to various parties.

There's more to that, plus other incidents.

A few weeks later, (early 1967) RAY sent a 3 page letter to Sprague attacking me, with 4 or 5 copies sent to various Eastern critics. I had NOT learned of its existance until 7 months later, in December 1967, as Ray had not given me a copy (and would not then, and still has not. Can you beat that?). In Dec, 1967, Ray cozied up to me to get a look at my correspondence with Tink. I had no idea, at the time, that he intended to produce the text in a 26 page attack! After the 26 page letter went out, I balked at Ray's theory that Thompson was an agent. An argument ensued. At that time, I learned of and confronted RAY with the existance of his previous (MAY 1967) attack on me! He wouldn't give me a copy, even then; and that's when I wanted nothing further to do with him. We've spoken about once since Dec 1967 (in Jan, 68 when he screamed at me that I was "helping the murderers of John F. Kennedy" by my articles on Garrison in Open City.).

Result: the Maggie Fields / Ray MARCUS "establishment", around whom cluster BURTON, Jaffe, and other lesser luminaries. It's so bad that people who do speak to me swear me to secrecy NOT to reveal that we are friends, for "if Maggie finds out" they won't

be invited to her home anymore. The result is that I have been at functions where people who are normally friendly will apologize in advance for the fact that they will have to "ignore" me, in order not to alienate Fields!! So now you see why I think of her as a bitch. (5)

Given this state of affairs, you can see why I was not invited to FAREWELL AMERICA, despite the fact that I have yet to see the 2 films; and perhaps it wouldn't surprise you that I'm NOT even told of the existence of my own work on that film, by either Heidi, Jeff, Marcus, Burton. I have learned some very bitter lessons from these experiences, and have no intention of sharing a thing with these people in the future.

I have pretty much tried to ignore them, though my curiosity was aroused by your letter, and what I learned upon poking around just pissed me off all over again.

(ours)

Gary, I'm running out of paper and it's five (6) in the morning. One final question: you state that a double head hit is "quite clearly indicated by the autopsy of the head." Can you indicate, in a nutshell, what you mean by that? Are you referring to the basic medical argument for a double-head-hit that is in Tink's book? If not, can you indicate, roughly ~~with~~ and quickly, to what it is you are referring?

Sorry for all the bitching, plus my handwriting.

Besides sending you the pictures, and my Ray Marcus correspondence, I also ought to send you a 12 page memo I did on the head snap, dated 3/20/67. Have you seen it already? I send one to Tink at that time.

Greetings From PARANOIDSVILLE, CALIF!!

Dave